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harmonize with that of the brownish pink marble in the dining-room mantel. The furniture might be in ash or other light wood, or in black bent-wood, with detachable cushions in light colors. An octagonal or square bevelled mirror in frame of stained cherry, surrounded by panels inclosed by mouldings of cherry, of Japanese or American leather paper, or silk, or tiles, or cheap Japanese bronze plaques, or, best of all, hand-painted tapestry, might form an over-mantel decoration. It should be supported at a height of about six inches from the mantel-shelf by a series of small balusters, the spaces between which might be filled with photographs. The mirror is the only thing about this decoration that would cost an appreciable sum, and that, of course, would be put up so as to be easily removable. In the dining-room, a large engraving would take the place of an over-mantel. In rooms so simply treated as these, it should be the aim to have not only a few works of high art of real merit, as pictures or reliefs, but also some object very richly ornamented, which would tell strongly, itself, and make more apparent the beauty of the simpler work about it. For this purpose nothing could be better than a portière to the dining-room door of some rich, East Indian embroidered stuff, or made in imitation of such work. The window-curtains should be comparatively plain. American figured silk in pale pink would do well; and, if portières were thought necessary for the doors to the hall, the same might be used for them. The upstairs rooms might be treated on the same plan as to walls and wood-work, but without gilding. The use of painted tapestry for window-hangings is seldom attempted; but, if proper care is taken to preserve all the transparency of the colors, it is very suitable for such a purpose, especially in a very slightly decorated bedroom. The designs should be flowers or sprays of foliage.

The larger houses are divided each into two tenements, one having dining-room and kitchen in the basement, with store-room in an extension, and sitting-room, two bedrooms, bath-room and elevator shaft and a narrow hall, with closets, on the parlor floor. The other has on the first floor a parlor with bay window opening on a balcony, and small square recess over the hall, suitable for a small conservatory or to hold two large bookcases. The dining-room is on the same floor, as, also, is the kitchen, and the general arrangement of this tenement is like that of the smaller houses. The treatment might be about the same, except that the basement dining-room should have the walls painted, in oils, of some warm color. These houses will rent for about \$600 per annum. They cost, to build, \$30,000.

To meet the requirements of another large class of house-hunters, that of boarders and occupants of furnished apartments, we give an example of how an ordinary furnished room may be made handsome and home-like. The room in question is about sixteen feet square and twelve feet high, has a shallow but wide alcove, formed by the projection of closets on either side. A small dressing-room and a third large closet open off it. There are two windows. There is the usual imitation marble

mantel of bad design. The window-frames and doors—there are five of the latter, it may be observed—are painted in two shades of drab; the walls, hard-finished in the lighter shade, in flatted oil-paint. The plaster cornice, simple and not bad, has a broad cove painted gray, and a shade darker than the darkest of the wood-work. The ceiling is white. There is a small centre ornament of poor design. This room is furnished with bed, tall chest of drawers and chairs, of what used to be known as the Eastlake pattern, in varnished ash; the incised and chamfered ornament, in bad taste, as it always is—but there is very little of it. There is, beside, a fearfully and wonderfully constructed dressing-table, with immovable mirror, brackets decorated with chenille in brown, red and blue, marble slabs, veneers of tulip-wood and bird's-eye maple, pediments and pendentives, scrolls, pilasters, panels and cornices. It reaches nearly to the ceiling. The floor was covered with matting. There were a few pictures, family portraits and views of country houses, which the landlady obligingly took down. She also added a small table. This is a fair example of what is really the best sort of furnished room, containing little that is objectionable, safe and quiet in general appearance.

The windows lacked curtains, and nothing but drapery could be relied upon to hide the gorgeous architecture of the mirror and dressing-table. The tenant, seeing that he was obliged to buy so much, determined to get also material for a tent-shaped canopy for his bed which would hide from view the large bare space of the alcove wall and add an agreeable variety to the straight lines and right angles which abounded in the room. As the room was decidedly lacking in color, and was large enough and severe enough to require a little variety, window-curtains of raw silk of a deep tawny orange, enlivened with a little yellow, were obtained, and were hung from brass rods and caught back by maroon-colored silk cords. The bed-curtains were of creamy white and turquoise blue, and the mirror-frame was hidden out of sight with drapery of the same colors. The mantel remained to be attended to. As the grate was not required, the room being heated by a register, a wooden frame-work was fitted tightly in between hearth-stone and mantel-shelf at a cost of five dollars, and on this were tacked some pieces of Japanese stamped leather paper, costing a few dollars more. Small mouldings of varnished ash were nailed on over all to divide the construction into panels. The tall chest of drawers in ash proved to be superfluous, as such, because of the closet accommodation. The drawers were taken out, light boards laid in their places and it was thus converted into a very acceptable bookcase. It was moved from its position between the windows, which was given to the writing-table, and was placed in the farther corner, where its top supported a bronze Psyche, some framed photographs, and other objects of the sort.

There was still a good deal of space that looked distressingly bare. One end of the room was nothing but doors and plain wall; and there was the chimney-breast. To a cord hung from the picture-rail between two of the doors was attached a small glazed jar which held flowers

or dried grasses. Little as this was, it gave interest to all that side of the room. A single shelf with supports in white and gold, cost, five dollars, made a sort of over-mantel, above which was hung an engraving in tints, after Chaplin, in white and gold frame. Long strips of the thinnest and cheapest perforated Benares brass were introduced into the dark gray cove of the cornice and bent to its shape, allowing the gray to show through the perforations. A few rugs on the floor were all that were needed, in addition, to make a very handsome and cosey-looking room of one that had looked bare and cheap.

ROGER RIORDAN.

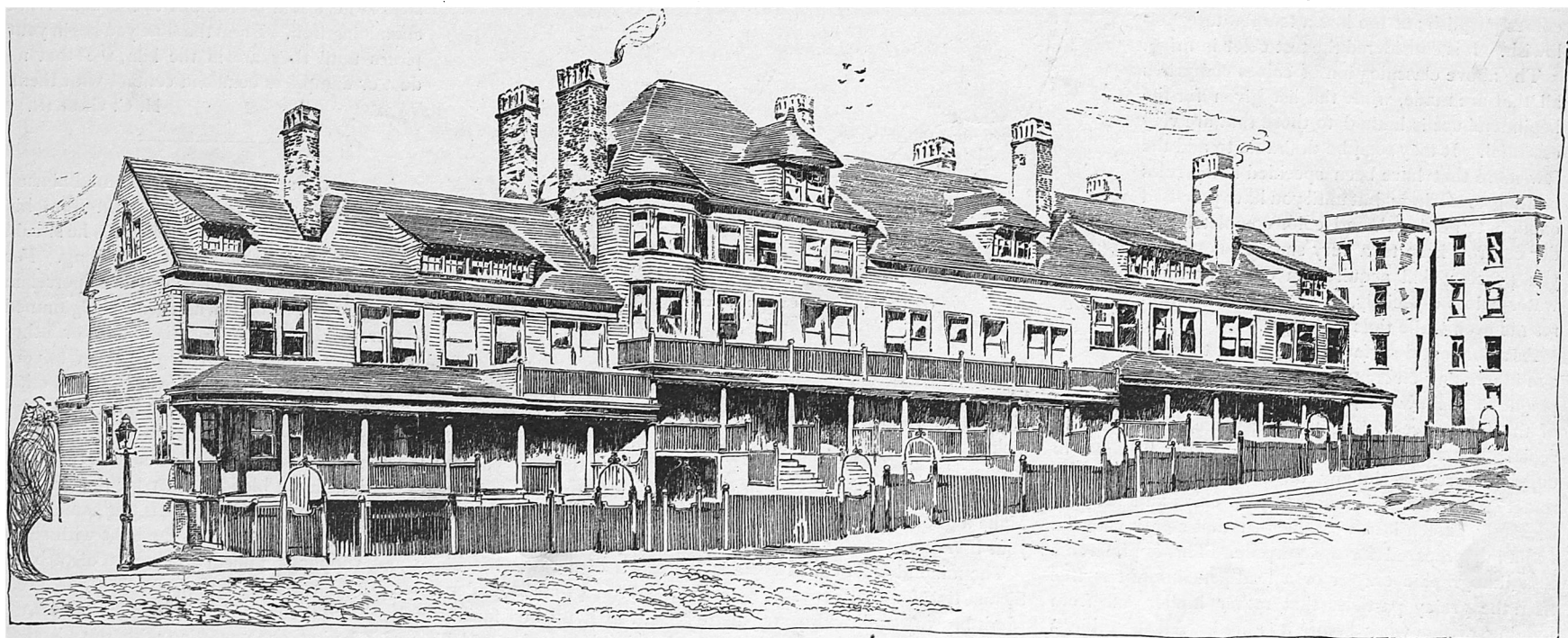
SUMPTUOUS BATH-ROOMS.

THE luxurious bath-room preparing for the new home of Mr. Robert Garret is otherwise remarkable for an interesting process used in the decoration of the ceiling. The design is of a lattice in radiating sections, over which morning-glories climb and trail; it is, we believe, by Mr. George Maynard. It is painted on marble, which, after first being covered with some special composition, is fired, and the design painted on it becomes incorporated with the marble. The surface is afterward susceptible of high polish. From this endolithic process, as it is called, admirable results are expected. Small octagonal panels, which form part of this ceiling design, are to be filled with mirrors on which cupids are to be painted.

Mirrors and cupids, it will be remembered, distinguish the famous bath-room of Marie Antoinette, at Fontainebleau, in which on each bevelled panel is a cupid poised as if about to direct his flight toward the bath beneath. In Mr. Wm. H. Vanderbilt's bath-room the walls are panelled with mirrors, and over them a delicate lace-work design is painted. In Mr. W. K. Vanderbilt's bath-room the large mirrors are framed in painted apple-blossoms. In the famous bath-room of the château of Chenonceaux, now the home of Mr. Daniel Wilson, President Grévy's son-in-law, bevelled mirrors are set between gilded mouldings, and each intersection is a pear-shaped glass drop. The bath here is of solid silver, and fed by a swan which, framed against a mirror, appears to float on a crystal surface. Mr. W. K. Vanderbilt has copied this pretty conceit in his bath-room.

In Mr. Henry Marquand's bath-room, above the tile wainscoting is a painted frieze of hedge-row flowers. From this the arch of the ceiling springs, which is represented as a summer sky over which birds are flitting. The marble bath is sunk Pompeian fashion in the floor and reached by a descending flight of steps.

AN artistically finished and furnished room ought to impress a person entering it, just as a fine painting of an interior would. In one as much as in the other everything should be in keeping. The artist studies his picture as a whole; he does not introduce this or that merely because it is beautiful in itself, but because it contributes to the general effect. In creating a real interior, the same rigid discrimination should be exercised.



SOME CHEAP BUT WELL-DESIGNED NEW YORK HOUSES. JOHN H. DUNCAN, ARCHITECT.

(SEE ARTICLE ON "HINTS FOR SIMPLE DECORATION OF UNADORNED CITY APARTMENTS.")